WINTER 2014

ARTS IN CONTEXT:

UMS IN THE CLASSROOM

SUPPORTED BY:
The Andrew W. Mellon Foundation
<table>
<thead>
<tr>
<th>Page</th>
<th>Event Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>03</td>
<td>Welcome</td>
</tr>
<tr>
<td>04</td>
<td>Bringing Students to UMS Performances</td>
</tr>
<tr>
<td>05</td>
<td>Bullet Catch</td>
</tr>
<tr>
<td>07</td>
<td>Colin Stetson</td>
</tr>
<tr>
<td>09</td>
<td>Kronos Quartet</td>
</tr>
<tr>
<td>11</td>
<td>Denis Matsuev, piano</td>
</tr>
<tr>
<td>13</td>
<td>Fred Hersch Trio</td>
</tr>
<tr>
<td>15</td>
<td>Ariel Quartet with Alisa Weilerstein, cello</td>
</tr>
<tr>
<td>17</td>
<td>Kremerata Baltica</td>
</tr>
<tr>
<td>19</td>
<td>One Night in Bamako</td>
</tr>
<tr>
<td>21</td>
<td>National Theatre Live: Coriolanus</td>
</tr>
<tr>
<td>23</td>
<td>St. Lawrence String Quartet</td>
</tr>
<tr>
<td>25</td>
<td>Compagnie Käfig</td>
</tr>
<tr>
<td>27</td>
<td>Joshua Ball</td>
</tr>
<tr>
<td>29</td>
<td>Théâtre des Bouffes du Nord: The Suit</td>
</tr>
<tr>
<td>31</td>
<td>St. Petersburg Philharmonic</td>
</tr>
<tr>
<td>33</td>
<td>Alfredo Rodriguez Trio and The Pedrito Martinez Group featuring Ariacne Trujillo</td>
</tr>
<tr>
<td>35</td>
<td>Israel Philharmonic Orchestra</td>
</tr>
<tr>
<td>37</td>
<td>Elias Quartet</td>
</tr>
<tr>
<td>39</td>
<td>Tara Erraught, mezzo–soprano</td>
</tr>
<tr>
<td>41</td>
<td>Asif Ali Khan Qawwali Music of Pakistan</td>
</tr>
<tr>
<td>43</td>
<td>Wendy Whelan: Restless Creature</td>
</tr>
<tr>
<td>45</td>
<td>Jazz at Lincoln Center Orchestra with Wynton Marsalis</td>
</tr>
<tr>
<td>47</td>
<td>Brahms’s German Requiem</td>
</tr>
<tr>
<td>49</td>
<td>Los Angeles Guitar Quartet</td>
</tr>
<tr>
<td>51</td>
<td>Akademie Für Alte Musik Berlin</td>
</tr>
<tr>
<td>53</td>
<td>National Theatre Live: War Horse</td>
</tr>
<tr>
<td>55</td>
<td>About UMS</td>
</tr>
<tr>
<td>56</td>
<td>Credits and Sponsors</td>
</tr>
</tbody>
</table>
IN 2013, UMS JOINED A SELECT GROUP OF MAJOR UNIVERSITY ARTS PRESENTERS THAT WERE AWARDED A THREE-YEAR GRANT FROM THE ANDREW W. MELLON FOUNDATION TO DIVERSIFY AND STRENGTHEN ARTS/ACADEMIC INTEGRATION IN THE UNDERGRADUATE CURRICULUM.

In partnership with the College of Literature, Sciences and the Arts (LSA) and the U-M School of Music, Theatre & Dance (SMTD), we will be launching a series of new initiatives to integrate arts-related learning into the student experience at the University of Michigan and infuse the arts across the entire curriculum.

This Arts in Context guide is one such initiative, explicitly linking our world-class performances in music, theatre, and dance to the many areas of academic inquiry at the University of Michigan. We hope it will encourage faculty members across the disciplines to incorporate UMS events into their classrooms.

Inside, you will find the following resources for each of our performances in the Winter 2014 semester: suggested curricular connections by both department and key topics/themes; prompts for in-class discussion about the performance; and links to thought-provoking contextual material online. You will also find practical information on UMS’s student ticket programs and on-campus funding opportunities for faculty who wish to arrange arts-based learning activities for their students.

UMS Campus Engagement Specialist Shannon Fitzsimons is available to consult with interested faculty on a one-on-one basis to craft meaningful and context-rich experiences for courses that incorporate one or more UMS performances into their instructional design. She can be reached at skfitz@umich.edu or 734.764.3903.

Moving forward, we plan to publish an Arts in Context guide for each Fall and Winter semester. This first edition is an experiment, a prototype for newly sustained dialogue between UMS and the academic community at the University of Michigan. We welcome and encourage your feedback on how future editions of this guide may better serve your needs as teachers and scholars.

Thank you for reading. We look forward to seeing you at a performance soon!

JIM LEIJA
Director of Education and Community Engagement

SHANNON FITZSIMONS
Campus Engagement Specialist
To that end, we have created a number of programs to reduce the cost for students to attend UMS performances. You can view our student ticket policies [here](#).

We also offer group sales discounts for groups of 10 or more. More information can be found [here](#).

Arts at Michigan provides grants of up to $500 for faculty, staff, or graduate student instructors to incorporate arts-based learning activities into their courses. These funds may be used to buy tickets for students to attend a performance. Please visit the [Arts at Michigan site](#) for application information, and also to learn about additional faculty funding opportunities for arts-integrative learning.
BULLET CATCH

Written and performed by Rob Drummond

Tuesday, January 7, 7:30 pm
Wednesday, January 8, 7:30 pm
Thursday, January 9, 7:30 pm
Friday, January 10, 8 pm
Saturday, January 11, 8 pm
Sunday, January 12, 2 pm

Arthur Miller Theatre

Rob Drummond explores the history of the Bullet Catch, a magic trick so dangerous that Houdini refused to even attempt it. Drummond reads the minds of his audience as he leads them through a darkly humorous and engaging theatrical magic show featuring levitation, games of chance, and — for those who stay to the end — the most notorious finale in show business.
BULLET CATCH

EXPLORE
Magician Teller (of Penn & Teller fame) reveals some of the psychological tactics magicians use in this article for Smithsonian magazine. He also discusses the connections between science and magic in this NPR Interview.

CONNECT
This performance intersects meaningfully with courses in these programs/departments:
- American Culture
- Communication Studies
- English Language and Literature
- History
- Psychology
- Performing Arts Technology
- Theatre & Drama

That engage with these topics and themes:
- History of popular culture and entertainment
- History of magic
- Perception
- Illusion
- Persuasion
- Playwriting
- Solo Performance
- Technology of magic

REFLECT
Drummond is trained primarily as a performer and writer, not as a magician. How did this performance differ from more typical magic shows?

What techniques did Drummond use to build rapport and trust with the audience?

How did Drummond employ stories about the history of the Bullet Catch trick? How did those stories impact your experience of the trick as it was happening?
COLIN STETSON

With special guest Justin Walter
Wednesday, January 15, 7:30 pm
Thursday, January 16, 7:30 pm
Arthur Miller Theatre

Born and raised in Ann Arbor, saxophonist Colin Stetson has spent the 15 years since he graduated from the University of Michigan working with dozens of artists, including Tom Waits, Feist, Laurie Anderson, Lou Reed, David Byrne, LCD Soundsystem and Angelique Kidjo. A member of the band Bon Iver, he has developed an utterly unique voice as a soloist, his intense technical prowess matched by his skills as a songwriter.
This performance intersects meaningfully with courses in these programs/departments:

- Biology
- Physics
- Composition
- Music Theory
- Jazz & Contemporary Improvisation
- Voice
- Winds & Percussion

That engage with these topics and themes:

- Songwriting
- Physics of sound
- Creating sound in the body

**EXPLORE**

Colin Stetson discusses his unique recording methods and performance technique with NPR. If you’d like to try out circular breathing like Stetson’s, use these instructions from the Music Department at Iowa State University.

**CONNECT**

**REFLECT**

Describe how Stetson’s physical techniques impacted the sound(s) he produced during the concert. What similarities and differences are there to a more conventional saxophone sound?

What common elements do you hear among Stetson’s compositions?
As part of its 40th season, the Kronos Quartet performs two different programs in Ann Arbor. Friday’s program includes former U-M professor George Crumb’s epic work *Black Angels*, a response to the agony of the Vietnam War that uses bowed water glasses, spoken word, and electronic effects. Saturday’s program revolves around war and politics, including a suite from the film *Dirty Wars*, a piece by U-M composition professor Michael Daugherty that incorporates historical recordings of J. Edgar Hoover, and the world premiere of a new work by U-M alumnus David Little.

**PROGRAM (FRIDAY 1/17)**

<table>
<thead>
<tr>
<th>Krzysztof Penderecki</th>
<th>Quartetto per archi (1960/68)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Geeshie Wiley</td>
<td>Last Kind Words Blues (1930)*</td>
</tr>
<tr>
<td>Thelonious Monk</td>
<td>'Round Midnight (1944)*</td>
</tr>
<tr>
<td>Bob Dylan</td>
<td>Masters of War (1952–63)*</td>
</tr>
<tr>
<td>Harry Partch</td>
<td>Two Studies on Ancient Greek Scales (1946)*</td>
</tr>
<tr>
<td>John Zorn</td>
<td>Selections from The Dead Man (1990)</td>
</tr>
<tr>
<td>Richard Wagner</td>
<td>Prelude from Tristan und Isolde (1857–59)*</td>
</tr>
<tr>
<td>Laurie Anderson</td>
<td>Flow (2011)*</td>
</tr>
<tr>
<td>Steve Reich</td>
<td>WTC 9/11 (2011)</td>
</tr>
<tr>
<td>George Crumb</td>
<td>Black Angels (1970)</td>
</tr>
</tbody>
</table>

**PROGRAM (SATURDAY, 1/18)**

**Suite from Dirty Wars (2012)**

- Unknown: Oh Mother, the Handsome Man Tortures Me*
- David Harrington: Drone for Children
- Ramallah Underground: Tashweesh*
- David Harrington: Drone Forever
- Traditional: Wa Habibi (Beloved)*

<table>
<thead>
<tr>
<th>Fela Kuti</th>
<th>Sorrow, Tears and Blood (1977)*</th>
</tr>
</thead>
<tbody>
<tr>
<td>Michael Daugherty</td>
<td>Sing Sing: J. Edgar Hoover (1992)</td>
</tr>
<tr>
<td>Aleksandra Vrebalov</td>
<td>...hold me, neighbor, in this storm... (2007)</td>
</tr>
<tr>
<td>David T. Little</td>
<td>Agency (b. 1980)*</td>
</tr>
</tbody>
</table>

* denotes arrangement
This performance intersects meaningfully with courses in these programs/departments:
- American Culture
- Computer Science
- History
- Political Science
- Screen Arts and Cultures
- Composition
- Music Theory
- Musicology
- Strings
- Performing Arts Technology

That engage with these topics and themes:
- 20th century American history and politics
- Cultural responses to war
- Film scores
- Unconventional instruments
- Computer-generated sound

The Kronos Quartet is currently celebrating its 40th anniversary season. Founder David Harrington looks back on the company’s history with the Telegraph. The Kronos continues to collaborate with an astonishing range of composers and musicians, including Bryce Dessner from the acclaimed band The National. The Kronos performs four of his works on their latest album, Aheym, which can be streamed from NPR.

How does Kronos conform to or differ from your conceptions of what a “string quartet” does, looks like, and sounds like?

Kronos is known for the diverse range of composers in their repertoire. What common elements of technique did you notice among the pieces they performed?

How did the interpolation of unconventional instruments and recordings shape your experience of the work? Do you think that any “message” of the piece could have been conveyed without them?
DENIS MATSUEV, PIANO

Sunday, January 26, 4 pm
Hill Auditorium

Siberian pianist Denis Matsuev, winner of the 1998 International Tchaikovsky Competition, has appeared at UMS three times in recent years: twice as a soloist with the Mariinsky Orchestra and a solo recital in 2012.

PROGRAM

<table>
<thead>
<tr>
<th>Composers</th>
<th>Works</th>
</tr>
</thead>
<tbody>
<tr>
<td>Haydn</td>
<td>Sonata in E-flat Major, Hob. XVI: 52 (1794)</td>
</tr>
<tr>
<td>Schumann</td>
<td>Carnaval, Op. 9 (1834–35)</td>
</tr>
<tr>
<td>Rachmaninoff</td>
<td>Prelude in g minor, Op. 23 No. 5 (1903)</td>
</tr>
<tr>
<td>Rachmaninoff</td>
<td>Prelude in g minor, Op. 32 No. 12 (1910)</td>
</tr>
<tr>
<td>Tchaikovsky</td>
<td>Dumka (Russian Rustic Scene), Op. 59 (1886)</td>
</tr>
<tr>
<td>Tchaikovsky</td>
<td>Meditation, Op. 72, No. 5 (1893)</td>
</tr>
<tr>
<td>Rachmaninoff</td>
<td>Sonata No. 2 in b-flat minor, Op. 36 (1931)</td>
</tr>
</tbody>
</table>
This performance intersects meaningfully with courses in these programs/departments:
- Center for Russian, East European, and Eurasian Studies
- Slavic Languages and Literatures
- Music Theory
- Musicology
- Piano

That engage with these topics and themes:
- Russian history, culture, and politics

Denis Matsuev has started his own video blog—checking in from his performances all over the world. Watch his latest entries on his YouTube channel.

Describe Matsuev’s performance style—before, during, and between pieces. How did he present himself? How did that impact your experience of the performance?

What commonalities did you see among the pieces he played? What were the major differences? Matsuev is also an accomplished jazz pianist. How do you think his jazz background may have impacted his interpretation of these classical works?
FRED HERSCH TRIO

Fred Hersch, piano
John Hébart, bass
Eric McPherson, drums

Thursday, January 30, 7:30 pm & 9:30 pm
Lydia Mendelssohn Theatre

Innovative jazz pianist Fred Hersch creates luxurious, free-flowing, and idiosyncratic music. Joined by bassist John Hébart and Eric McPherson on drums, he plays two different sets in this UMS engagement.
Fred Hersch has been living with AIDS for decades; the disease nearly claimed his life in 2008, when he fell into a two-month coma. He has since made a remarkable recovery, releasing numerous records and resuming his touring schedule. His recovery is documented in this *New York Times Magazine* article. Hersch also created a “jazz theater” piece about his experience, *My Coma Dreams*; listen to excerpts [here](#).

How would you describe Hersch’s compositional style? How does it compare to your other experiences with jazz music?

How did the three musicians interact on stage? Was there a clear leader? Did the “leadership” change between pieces, or even perhaps during the pieces?
ARIEL QUARTET
ALISA WEILERSTEIN, CELLO

Wednesday, February 5, 7:30 pm
Rackham Auditorium

Characterized by its youth, brilliant playing, and soulful interpretations, the Ariel Quartet has earned an international reputation in just a few years. Formed in Israel, they moved to the US to study at the New England Conservatory’s prestigious Professional String Quartet Training Program and graduated in 2010. Cellist Alisa Weilerstein, who gave a solo recital for UMS in 2009, joins the ensemble for its UMS debut.

PROGRAM

Wolf
Italian Serenade (1887)

Boccherini
Quintet in E Major, Op. 11, No. 5 (1771)

Schubert
Quintet in C Major, D. 956, Op. posth. 163 (1828)
CONNECT

This performance intersects meaningfully with courses in these programs/departments:
• Organizational Studies
• Sociology
• Music Theory
• Strings

That engage with these topics and themes:
• Collaboration
• Small Group Dynamics

EXPLORE

Cello soloist Alisa Weilerstein discusses her burgeoning career with London newspaper the *Independent.*

REFLECT

How do you think the inclusion of a soloist impact the sound or performance approaches of the quartet?

What similarities or differences did you hear among the pieces performed?
KREMERATA BALTICA

Gidon Kremer, violin and conductor
Thursday, February 6, 7:30 pm
Hill Auditorium

Kremerata Baltica, a chamber orchestra founded in 1997 by violinist Gidon Kremer as a 50th birthday gift to himself, features 24 young players from Latvia, Lithuania, and Estonia. Distinguished by their exuberance and joy in playing, Kremerata Baltica’s musicians have a way of re-tuning your listening patterns. This program features works by Arvo Pärt, Mieczysław Weinberg, and Benjamin Britten; it also includes Dmitri Shostakovich’s landmark and politically-charged Anti-Formalist Gallery, a response to Stalin’s regime in the Soviet Union.

PROGRAM

Pärt
Cantus in Memory of Benjamin Britten (1977)

Weinberg
Concertino for Violin and Strings, Op. 42 (1948)
Variations on a Theme of Frank Bridge, Op. 10 (1937)

Britten
Variations on a Theme of Frank Bridge, Op. 10 (1937)

Weinberg
Symphony No. 10 in a minor, Op. 98 (1968)

Shostakovich
Anti-formalist Gallery (ca. 1957)
This performance intersects meaningfully with courses in these programs/departments:
- Center for Russian, European and Eurasian Studies
- Slavic Languages and Literatures
- History
- Political Science
- Sociology
- Musicology
- Conducting
- Strings
- Winds and Percussion

That engage with these topics and themes:
- Russian and Soviet cultural and political history
- Art as Protest
- Arts and the State

EXPLORE

Gidon Kremer is an outspoken critic, both on and offstage, of the current Russian government’s attacks on civil rights. He recently coordinated and performed in a concert in Berlin called “To Russia with Love,” which he described to the New York Times as a “personal statement against injustice.” Here, he speaks about the obligation he believes artists have towards advancing social justice.

REFLECT

How does Kremer’s political activism shape your experience of the pieces being performed?

How does Pärt evoke Benjamin Britten’s work in his piece Cantus in Memory of Benjamin Britten?

How does Shostakovich incorporate humor and irony in his Anti-Formalist Gallery? How does that humor shape his critique of Stalin’s regime?
ONE NIGHT IN BAMAKO
BASSEKOU KOUYATÉ
& NGONI BA
FATOUMATA DIAWARA

Friday, February 7, 8 pm
Michigan Theater

Two of Mali’s greatest talents unite for this special concert. Bamako is Mali’s capital, home to a cultural renaissance that is threatened by civil unrest. Bassekou Kouyaté is a virtuoso picker and one of Africa’s greatest instrumentalists, whose work blurs the lines between West African and American roots music. His instrument, the ngoni, is an ancestor of the banjo and the key instrument of griot storytelling. Fatoumata Diawara creates her own folk sound with a distinctly African spin, her melodies and intricate drum and guitar arrangements inspired by Wassoulou tradition, jazz and blues.
CONNECT

This performance intersects meaningfully with courses in these programs/departments:
• Department of Afroamerican and African Studies
• Center for World Performance Studies
• History
• Political Science
• Jazz & Contemporary Improvisation
• Musicology
• Voice

That engage with these topics and themes:
• Civil and religious conflict in contemporary Africa
• Arts as social commentary
• Migration of musical forms

EXPLORE

The *New York Review of Books* investigates the current political turmoil in Mali in [this article](#) by Joshua Hammer. Photographer Jehad Nga captures both the nation’s civil unrest and cultural strength in this [slideshow](#) from the *New Yorker*.

REFLECT

What connections do you hear between the music played tonight and American forms of blues and folk music?

How does the griot storytelling tradition shape Kouyaté’s and Diawara’s songwriting techniques?

How do you see the current political situation in Mali shaping the performance? Was it addressed specifically, or does it function as a kind of subtext?
NATIONAL THEATRE LIVE
CORIOLANUS

Directed by Josie Rourke
Sunday, February 9, 2014, 7 pm
Michigan Theater

When an old adversary threatens Rome, the city calls once more on her hero and defender: Coriolanus. But he, too, has enemies at home: returning from the field, Coriolanus must confront the march of realpolitik and the voice of an angry people. This Donmar Warehouse production of Shakespeare’s tragedy of political manipulation and revenge features Tom Hiddleston in the title role.
This performance intersects meaningfully with courses in these programs/departments:
• Classical Studies
• Comparative Literature
• Political Science
• English Language and Literature
• Screen Arts and Cultures
• Performing Arts Technology
• Theatre & Drama

That engage with these topics and themes:
• Shakespeare and his sources
• Live performance on film
• Ancient models of leadership
• Playwriting and adaptation

Writing for the New York Times Magazine, writer Ruth Franklin explores the difficulties of presenting Coriolanus for a contemporary audience, focusing in part on Ralph Fiennes’s 2011 film adaptation of the play.

How would you describe the director Josie Rourke’s “concept” for the production? How faithful — or not — was it to Shakespeare's original ancient Roman setting? How did those choices impact your understanding of the play?

Coriolanus is a play about warriors — how were the battles and other scenes of violence staged? What weapons were used? What did you learn about the characters by the way they fought?

Describe the characterizations of the two major female characters — Volumnia, Coriolanus’s mother, and Virgilia, Coriolanus’s wife. How did woman impact the choices that Coriolanus makes in the play? What does their relationship with Coriolanus teach us about the man himself?
Friday, February 14, 8 pm
Rackham Auditorium

The St. Lawrence String Quartet returns to UMS after playing both Hill Auditorium (with the San Francisco Symphony) and Rackham Auditorium in 2012. Admired for their imaginative and spontaneous music-making, the St. Lawrence Quartet will present a program of works by Haydn, Martinů, and Dvořák.

PROGRAM

- Haydn: Quartet in D Major, Op. 71, No. 2 (1793)
- Martinů: Quartet No. 5, H. 268 (1938)
- Dvořák: Quartet No. 11 in C Major, Op. 61 (1881)
Connect

This performance intersects meaningfully with courses in these programs/departments:
• Organizational Studies
• Sociology
• Music Theory
• Strings

That engage with these topics and themes:
• Collaboration
• Small group dynamics

Explore

The St. Lawrence Quartet is the ensemble in residence at Stanford University, where they host an annual Chamber Music Seminar each fall. Learn more about their approach to teaching young musicians in this article from the Stanford Report.

Reflect

How did the quartet communicate with each other during the performance?

How did the musicians respond to or interact with the audience? How did that impact your experience of the performance?

The quartet played music from three different centuries. What changes did you perceive between those pieces?
COMPAGNIE KÄFIG
CORRERIA AGWA

CCN de Créteil et du Val-de-Marne
Mourad Merzouki, artistic director and choreographer
Friday, February 14, 8 pm
Saturday, February 15, 8 pm
Power Center

Käfig’s double bill of Correria and Agwa derives from an encounter between artistic director Mourad Merzouki and 11 young male dancers from Rio de Janeiro at a French dance festival in 2006. Their stories about life in the favelas (shanty towns) inspired Mourad to create two heart-stopping works that showcase the young Brazilians’ irresistible combination of samba, hip-hop, and capoeira dance styles, highlighting their acrobatic skills and virtuosity.
This performance intersects meaningfully with courses in these programs/departments:
- Department of Afroamerican and African Studies
- Anthropology
- Center for Latin American and Caribbean Studies
- Center for World Performance Studies
- Dance
- Musicology

That engage with these topics and themes:
- Contemporary Brazilian culture, politics and economics
- Intercultural performance

The New York Review of Books recently reported on the continuing violence in Brazil’s favelas as the country prepares to host both the World Cup and the Olympics. Learn how choreographer Meroud Merzouki incorporated Brazilian forms and stories with his own European and African traditions in this interview, given before Compagnie Käfig performed at the Spoleto Festival in South Carolina.

Describe how the two pieces incorporated different movement styles.

How does an all-male company impact the choreographic choices made?

How do you think Merzouki’s “outsider” perspective (he’s of French/North African background) impacted his perception of life in the favelas?
Joshua Bell’s virtuosity, restless curiosity, and multi-faceted musical interests have captivated audiences worldwide; he last appeared at UMS for the 2012 Ford Honors Program, part of his first US tour as music director of the Academy of St. Martin in the Fields. He returns to Ann Arbor with a solo recital featuring works by Tartini, Beethoven, and Stravinsky.

Program

- Tartini: Violin Sonata in g minor, Op. 1, No. 10 (“Devil’s Trill”)
- Beethoven: Violin Sonata No. 10 in G Major, Op. 96
- Stravinsky: Divertimento for Violin and Piano (after The Fairy’s Kiss)
The Washington Post published a now-famous article describing what happened when Joshua Bell went incognito into a Washington D.C. subway station during rush hour to busk for change — playing his classical concert repertoire. Would he be recognized? Would he earn any money? The online version of the article includes videos taken in the station during Bell’s experiment. More recently, Bell has conducted another experiment: As the new musical director of the Academy of St. Martin in the Field, he conducts while simultaneously playing first violin. He discusses his process with NPR.

What stylistic or thematic connections do you see between the pieces Bell selected for this recital?

How did Bell interact with the audience during the performance? How would you describe his “performance persona?”

How would you characterize Bell’s style of playing?
CAN THEMBA’S THE SUIT

THÉÂTRE DES BOUFFES DU NORD

Directed by Peter Brook

Wednesday, February 19, 7:30 pm
Thursday, February 20, 7:30 pm
Friday, February 21, 8 pm
Saturday, February 22, 8 pm

Power Center

A wife caught in the act, her lover fleeing the scene, his suit left behind. Her husband’s punishing decree: Go on with business as usual, but take the suit everywhere you go as a reminder of your betrayal. Peter Brook’s innovative staging integrates musicians directly into the action; Gershwin, Swahili folk songs, and Schubert lieder make Can Themba’s tightly crafted, unsettling, apartheid-era fable sing.
CAN THEMBA’S THE SUIT
THÉÂTRE DES BOUFFES DU NORD

CONNECT

This performance intersects meaningfully with courses in these programs/departments:
- Department of Afroamerican and African Studies
- Center for World Performance Studies
- Comparative Literature
- English Language and Literature
- History
- Psychology
- Sociology
- Women’s Studies
- Musical Theatre
- Musicology
- Theatre & Drama

That engage with these topics and themes:
- 20th century South African history, politics and culture
- Adaptation and translation
- Marriage and adultery
- Guilt and shame
- Intercultural performance
- Multi-disciplinary performance

EXPLORE

The Guardian in London interviewed Peter Brook about The Suit and his decades-long artistic connection to Africa. For an overview of Brook’s historic career, you can visit the official site of Théâtre des Bouffes du Nord; Brook discusses his directing process in depth in this interview with the UK’s National Theatre.

REFLECT

How does the apartheid-era setting of the story impact the events of the play? Could you see this story transferred to another time/place with similar impact?

How does having the musicians onstage affect your experience of the play?

How does the music included in the performance shape your understanding of the story being told?
Yuri Temirkanov, conductor
Denis Kozhukhin, piano
Saturday, February 22, 8 pm
Hill Auditorium

The St. Petersburg Philharmonic returns to Ann Arbor; young pianist Denis Kozhukhin makes his UMS debut. The program features works by Tchaikovsky, Rimsky-Korsakov, and Georgian composer Giya Kancheli, whose piece *...al niente* is dedicated to conductor Yuri Temirkanov.

**Program**
- **Rimsky–Korsakov**
  - Legend of the Invisible City of Kitezh (excerpts) (1905)
  - ...al niente (2000)

- **Kancheli**
- **Tchaikovsky**
  - Piano Concerto No. 1 in b-flat minor, Op. 23 (1874-75)
This performance intersects meaningfully with courses in these programs/departments:
- Center for Russian, Eastern European, and Eurasian Studies
- Slavic Languages and Literatures
- History
- Musicology
- Conducting
- Piano
- Strings
- Winds & Percussion

That engage with these topics and themes:
- Russian cultural and political history
- Arts and the State

St. Petersburg Philharmonic conductor Yuri Temirkanov gave a wide-ranging interview with the Baltimore Sun during a previous tour. Soloist Denis Kozhukhin has recently emerged as one of classical music’s most exciting young pianists. Learn more about him and view some of his performances on his website.

What similarities did you hear among the pieces? Do you think they constitute a “Russian” style of composition or playing?

How would you describe Temirkanov’s conducting technique? Did it differ for each piece? How did Temirkanov and Kozhukhin communicate with each other?
Cuban-born pianist Alfredo Rodriguez imparts a riveting artistry that fuses Latin music and jazz in surprising ways. His performances have evoked comparisons to legendary jazz pianists Keith Jarrett, Thelonious Monk, and Bill Evans. This performance also features percussionist and vocalist Pedrito Martinez, who incorporates Cuban folklore with Yoruba chants and bata melodies into the traditional beat of Latin jazz.
CONNECT

This performance intersects meaningfully with courses in these programs/departments:
• American Culture
• Department of Afroamerican and African Studies
• Center for Latin American and Caribbean Studies
• Center for World Performance Studies
• Political Science
• Jazz & Contemporary Improvisation
• Musicology
• Piano
• Winds & Percussion

That engage with these topics and themes:
• Cuban culture and politics
• Immigration
• Intercultural performance
• Migration of musical forms

EXPLORE

Watch Alfredo Rodriguez collaborate with legendary producer Quincy Jones on his album Sounds of Space in this video and learn more about Rodriguez’s remarkable story in this Los Angeles Times story. Pedrito Martinez was recently profiled in the New York Times.

REFLECT

What similarities and differences do you see between Rodriguez and Martinez’s performance styles?

What Cuban, American, and African musical influences did you hear in the performance?
ISRAEL PHILHARMONIC ORCHESTRA

Zubin Mehta, music director
Saturday, March 15, 8 pm
Hill Auditorium

The Israel Philharmonic Orchestra, along with their “Music Director for Life” Zubin Mehta, returns to Ann Arbor for the first time in a decade with a performance of Bruckner’s Symphony No. 8 in c minor. The IPO, founded in 1936, hosts the world’s best conductors and soloists while developing Israeli artists and young talent from both Israel and abroad. Mehta, born in Bombay and affiliated with the orchestra for more than 40 years, has also served as the music director of the New York and Los Angeles Philharmonics.

PROGRAM

| Bruckner | Symphony No. 8 in c minor (1890 version) |
This performance intersects meaningfully with courses in these programs/departments:
- Center for Middle Eastern and North African Studies
- Center for World Performance Studies
- Frankel Center for Judaic Studies
- Organizational Studies
- Music Theory
- Musicology
- Conducting
- Strings
- Winds & Percussion

That engage with these topics and themes:
- Israeli politics and culture
- Intercultural performance
- Group dynamics

Explore
Learn more about the Israel Philharmonic Orchestra’s founder, famed violinist Bronislaw Huberman, and his race to save Jewish musicians and culture amidst the rise of Nazi Germany in the 1930s. This interactive timeline from PBS was released in connection with Orchestra of Exiles, a new documentary about the founding of the Philharmonic.

Reflected
Describe Mehta’s conducting style.
Given its unique history and the current situation in the Middle East, do you see the Israel Philharmonic as making a political statement? How does that impact your perception of the musicians that comprise the orchestra, and the musical choices they make?
ELIAS STRING QUARTET

Tuesday, March 18, 7:30 pm
Rackham Auditorium

The Elias Quartet was founded in Manchester, England in 1998 and has quickly established itself as one of the leading quartets of its generation. Their 2012 North American debut included a sold-out concert at Carnegie Hall. They make their UMS debut with a program of works by Debussy, Kurtág, and Beethoven.

PROGRAM

Debussy
String Quartet (1893)

Kurtág
Officium Breve (1988–89)

Beethoven
Quartet in e minor, Op. 52, No. 2 (1806)
CONNECT

This performance intersects meaningfully with courses in these programs/departments:
- Organizational Studies
- Sociology
- Music Theory
- Strings

That engage with these topics and themes:
- Collaboration
- Small group dynamics

EXPLORE

In 2011, the Elias Quartet started the Beethoven Project; by 2015, they will perform all 16 of the composer’s string quartets plus the Grosse Fuge. The Project’s website features a blog, audio and video recordings of performances, interviews with the musicians, and articles by Beethoven experts.

REFLECT

How did the Quartet communicate/interact with each other during the performance? Did there seem to be a leader during the performance?

How did you see/hear their approach differ for works by Beethoven, Debussy, and Kurtág (who represent three different eras/musical styles)?
Dearbhia Collins, piano
Thursday, March 20, 7:30 pm
Hill Auditorium

Tara Erraught’s career was launched with an unexpected debut at the Bavarian State Opera, when she served as a last-minute replacement in the role of Romeo in Bellini’s I Capuleti e i Montecchi. Last year, the 26-year old Irish-born mezzo-soprano delighted audiences and critics in her Vienna State opera debut. This rising opera star makes her UMS debut with a recital including works by Haydn, Respighi, Brahms, Wolf, Gluck, Ponchielli, and Michael William Balfe.
CONNECT
This performance intersects meaningfully with courses in these programs/departments:
• Sociology
• Music Theory
• Musicology
• Piano
• Voice

That engage with these topics and themes:
• Artistic collaborations
• Reputation and occupational identities
• Opera

EXPLORE
Learn more about Tara Erraught’s burgeoning opera and recital career in this interview, and this video from Lincoln Center.

REFLECT
How did Erraught interact with Dearbhia Collins, who accompanies her on the piano? How do you see the pianist impact the vocal performance (and vice versa)?

What commonalities/differences did you see among Erraught’s song selections? What qualities of Erraught’s voice were brought out in each piece?
Pakistan’s Asif Ali Khan is one of the world’s leading practitioners of qawwali, or devotional Sufi music. He was the protégé of Nusrat Fateh Ali Khan (1948–1997), a true legend of the form. Asif’s music is by turns meditative and trance-inducing, then thrilling and ecstatic, as his voice rises above the call-and-response choruses, rhythmic hand claps, percussion, and harmonium of his accompanying musicians.
This performance intersects meaningfully with courses in these programs/departments:
- Anthropology
- Center for South Asian Studies
- Center for World Performance Studies
- Islamic Studies Program
- Musicology
- Voice
- Winds and Percussion

That engage with these topics and themes:
- Indian and Pakistani cultural and religious history
- Sufism
- Religious ceremonies and rituals

Learn more about qawwali in this introduction from the Asia Society, and read this interview with Asif Ali Khan. For a distinctly American interpretation of Qawwali, check out the Brooklyn Qawwali Party.

How would you describe the structure of the performance? What similarities and differences do you see between a qawwali performance and other forms of religious experiences?

How did the performers interact with each other? What was their own affective response to the music they were playing?
A new evening of dance created by and danced with Kyle Abraham, Joshua Beamish, Brian Brooks, and Alejandro Cerrudo

Tuesday, March 25, 7:30 pm
Power Center

Wendy Whelan, a principal dancer with New York City Ballet, has captivated audiences for more than 25 years. Collaborating with Kyle Abraham, Brian Brooks, Joshua Beamish, and Alejandro Cerrudo, she has created a suite of duets that she will perform with each choreographer. The distinct styles of her partners provide a fascinating study of how she can adapt to another’s vision while maintaining and even amplifying her own artistic individuality.
This performance intersects meaningfully with courses in these programs/departments:
- Sociology
- Dance

That engage with these topics and themes:
- Collaboration
- Choreographic styles and histories
- Virtuosity and celebrity

EXPLORE

Wendy Whelan wrote a blog documenting the development process of Restless Creature leading up to its premiere at Jacob’s Pillow Dance Festival in August 2013. Blog entries include Whelan’s reflections, rehearsal photos, press, and video interviews with Whelan and each of her choreographers.

REFLECT

Describe the movement vocabulary deployed by each of the choreographers.

What was Whelan’s relationship with each of her partners/choreographers?

What differences did you see in Whelan’s technique between pieces? How did her ballet background reveal itself in each of the performances?
JAZZ AT LINCOLN CENTER ORCHESTRA WITH WYNTON MARSALIS, TRUMPET

Sunday, March 30, 4 pm
Hill Auditorium

Performing music that links today’s improvisers with the rich history of traditional and contemporary big-band composition, Wynton Marsalis’s Jazz at Lincoln Center Orchestra brings an expensive range of music to stages around the world. This year, UMS honors Wynton Marsalis and the JLCO with the UMS Distinguished Artist Award as part of the Ford Honors program; the concert program is to be announced.
This performance intersects meaningfully with courses in these programs/departments:
- Department of Afroamerican and African Studies
- American Culture
- Organizational Studies
- Conducting
- Jazz & Contemporary Improvisation
- Musicology
- Piano
- Strings
- Winds & Percussion

That engage with these topics and themes:
- American cultural history
- History of jazz
- Large group dynamics
- Virtuosity and celebrity

Learn about how Wynton Marsalis is leading this twenty-first century orchestra by returning to its big-band roots in this profile from the New York Times.

What patterns did you see among the pieces played by the orchestra?

How does a jazz orchestra resemble or differ from a classical music orchestra?

How did Marsalis interact with his musicians and the audience? What atmosphere did he create in the concert hall?
BRAHMS’S GERMAN REQUIEM

UMS Choral Union
Ann Arbor Symphony Orchestra
Jerry Blackstone, conductor
Nadine Sierra, soprano
John Relyea, bass

Friday, April 4, 8 pm
Hill Auditorium

Begun a year after his mother died, Johannes Brahms’s seven-movement Requiem for chorus, orchestra, and soprano and bass soloists is considered one of his pinnacle works. Unlike other requiems, the Brahms work is not composed as a mass for the dead, but rather as a consolation for those left behind. The UMS Choral Union and Ann Arbor Symphony Orchestra perform this momentous work for the first time in over a decade.
CONNECTION

This performance intersects meaningfully with courses in these programs/departments:
• Germanic Languages and Literatures
• Psychology
• Sociology
• Conducting
• Music Theory
• Musicology
• Strings
• Voice
• Winds & Percussion

That engage with these topics and themes:
• German cultural history
• Death and dying
• Grief

EXPLORE

NPR critics Ted Libbey and Fred Child introduce the Requiem, which they call an “essential classic.”

REFLECT

Describe the structure of the Requiem. What kind of mourning process does it mirror/suggest?

How did the conductor, orchestra, chorus, and soloists communicate with each other?

How does the emphasis on those in mourning — rather than on the dead — alter the experience for the audience listening to the piece?
The Los Angeles Guitar Quartet's uniquely accomplished and multi-faceted musicians bring a new energy to the concert stage with programs ranging from bluegrass to Bach. Their inventive, critically-acclaimed transcriptions of concert masterworks provide a fresh look at the music of the past, while their interpretations of works from the contemporary and world music realms continue to break new ground.
This performance intersects meaningfully with courses in these programs/departments:
• Organizational Studies
• Sociology
• Composition
• Music Theory

That engage with these topics and themes:
• Musical Transcription/Adaptation
• Collaboration
• Small Group Dynamics

EXPLORE
Music critic Fred Child joins the Los Angeles Guitar Quartet in the studio for this radio interview from the American Public Media series Performance Today.

REFLECT
What advantages and disadvantages are there in transcribing and performing works written for larger ensembles? What new insights and approaches might be possible in this more intimate setting?

What connections did you see among the repertoire played by the Quartet in this performance?

How did the Quartet communicate/interact with each other during the performance? Did you see one member of the Quartet leading the others?
AKADEMIE FÜR ALTE MUSIK BERLIN

Sunday, April 13, 4 pm
Hill Auditorium

The Akademie für Alte Musik Berlin began over 30 years ago as a display of musical sovereignty against the East German socialist regime. Their UMS debut program traces the Bach family line from Johann Sebastian to his youngest son, Johann Christian, taking audiences from the Italian-inspired Baroque era to the foreshadowing of the First Viennese School, whose composers included Joseph Haydn and Wolfgang Amadeus Mozart.

PROGRAM

| J.S. Bach | Sinfonia in F Major, BWV 1046a |
| W.F. Bach | Concerto in f minor for Harpsichord, Strings, and Basso Continuo |
| C.P.E. Bach | Sinfonia No. 5 in b minor for Strings and Basso Continuo, Wq. 182 |
| C.P.E. Bach | Concerto in E-Flat Major for Oboe, Strings, and Basso Continuo, Wq. 185 |
| J.C. Bach | Symphony in g minor Op. 6, No. 6 for Strings, Two Oboes, Two Horns, and Basso Continuo |
This performance intersects meaningfully with courses in these programs/departments:

- Germanic Languages and Literatures
- History
- Music Theory
- Musicology
- Strings
- Winds & Percussion

That engage with these topics and themes:

- German cultural and political history
- Arts and the state

**EXPLORE**

The Bach family of composers is profiled in this article from classical music site *Limelight*.

**CONNECT**

**REFLECT**

Contrast the musical styles of each of the Bach family composers. Did you see a smooth transition between musical styles or were there sharp disjunctions from one composer/generation to the next?

How did the Akademie communicate with each other onstage? How did their performance choices differ between the works of the different composers?
NATIONAL THEATRE LIVE: WAR HORSE

Wednesday, April 23, 2014
Michigan Theater

Based on Michael Morpurgo’s novel and adapted for the stage by Nick Stafford, War Horse follows young Albert and his beloved horse Joey from the fields of rural Devon to the trenches of First World War France. Filled with music and songs, this moving drama is a show of phenomenal inventiveness. At its heart are astonishing life-sized puppets by South Africa’s Handspring Puppet Company, who bring breathing, galloping, charging horses to thrilling life on stage.
CONNECt

This performance intersects meaningfully with courses in these programs/departments:
- Biology
- English Language and Literature
- History
- History of Art
- Screen Arts and Cultures
- Performing Arts Technology
- Theatre & Drama

That engage with these topics and themes:
- World War I
- Artistic representations of anatomical structures
- Puppetry
- Adaptation
- Playwriting
- Live performance on screen

EXPLORE

Artists from Handspring Puppet Company, the internationally acclaimed puppetry designers for *War Horse*, describe and demonstrate their process in this TED Talk.

REFLECT

What insights did you gain about World War I by viewing its events through the experience of an animal?

How did having the horses played by puppets (with visible human operators) affect your emotional responses to the story?

Describe the construction of the puppets and the way that they were operated. How did the other design choices mirror or contrast the style of the puppets? What information did those choices give you about the world of the play?
One of the oldest performing arts presenters in the country, UMS is committed to connecting audiences with performing artists from around the world in uncommon and engaging experiences. With a program steeped in music, dance, and theater, UMS contributes to a vibrant cultural community by presenting approximately 60-75 performances and over 100 free educational activities each season. UMS also commissions new work, sponsors artist residencies, and organizes collaborative projects with local, national, and international partners.

Learning is core to UMS’s mission, and it is our joy to provide creative learning experiences for our entire community. Each season, we offer a fun and fascinating lineup of workshops, artist Q&As, conversations, and interactive experiences to draw you in and out of your comfort zone, connect you to interesting people and unexpected ideas, and bring you closer to the heart of the artistic experience. We exist to create a spark in people, young and old alike, exposing them to things they haven’t seen before, and leaving them with a lifelong passion for creativity and the performing arts.
These performances are made possible through the generous support of individuals, corporations, and foundations, including the following UMS Education and Community Engagement Supporters:

Ann Arbor Area Community Foundation
Ann Arbor Public Schools Educational Foundation
Anonymous
Arts at Michigan
Bank of Ann Arbor
Community Foundation for Southeast Michigan
Confucius Institute at the University of Michigan
Dance/USA
Doris Duke Charitable Foundation
Doris Duke Charitable Foundation Endowment Fund
DTE Energy Foundation
The Esperance Foundation
David and Jo-Anna Featherman
Maxine and Stuart Frankel Foundation
David and Phyllis Herzig Endowment Fund
Hooper Hathaway, P.C., Charles W. Borgsdorf & William Stapleton, attorneys
JazzNet Endowment
Mardi Gras Fund
Masco Corporation Foundation
Merrill Lynch
Michigan Council for Arts and Cultural Affairs
Michigan Humanities Council
Miller, Canfield, Paddock and Stone, P.L.C.
THE MOSAIC FOUNDATION [of R. & P. Heydon]
National Endowment for the Arts
New England Foundation for the Arts
Quincy and Rob Northrup
PNC Foundation
Prudence and Amnon Rosenthal K-12 Education Endowment Fund
John W. and Gail Ferguson Stout
Stout Systems
Toyota
UMS Advisory Committee
U-M Credit Union
U-M Health System
U-M Office of the Senior Vice Provost for Academic Affairs
U-M Office of the Vice President for Research
Wallace Endowment Fund